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# The McGill Daily

Canada's Only Students' Daily

## Higher standards for 'A' students

by Keith Boag

Grade Point Averages will be calculated on a more discriminatory basis beginning next September.

Senate voted to accept the Academic Policy Committee's revisions of the grading system in a meeting held Wednesday.

The present system of letter grades has been broadened to include plus and minus grades and is accommodated by a corresponding adjustment of grade point averages.

Various senators expressed fear that the new system might disadvantage students who would have to improve their percentage grades in order to maintain their letter grades and grade point averages. This could be of particular hindrance to students applying to graduate studies at other universities.

A proposal that the new system also include an A+ was defeated on the grounds that it would upset the relation between letter grades and grade point averages.

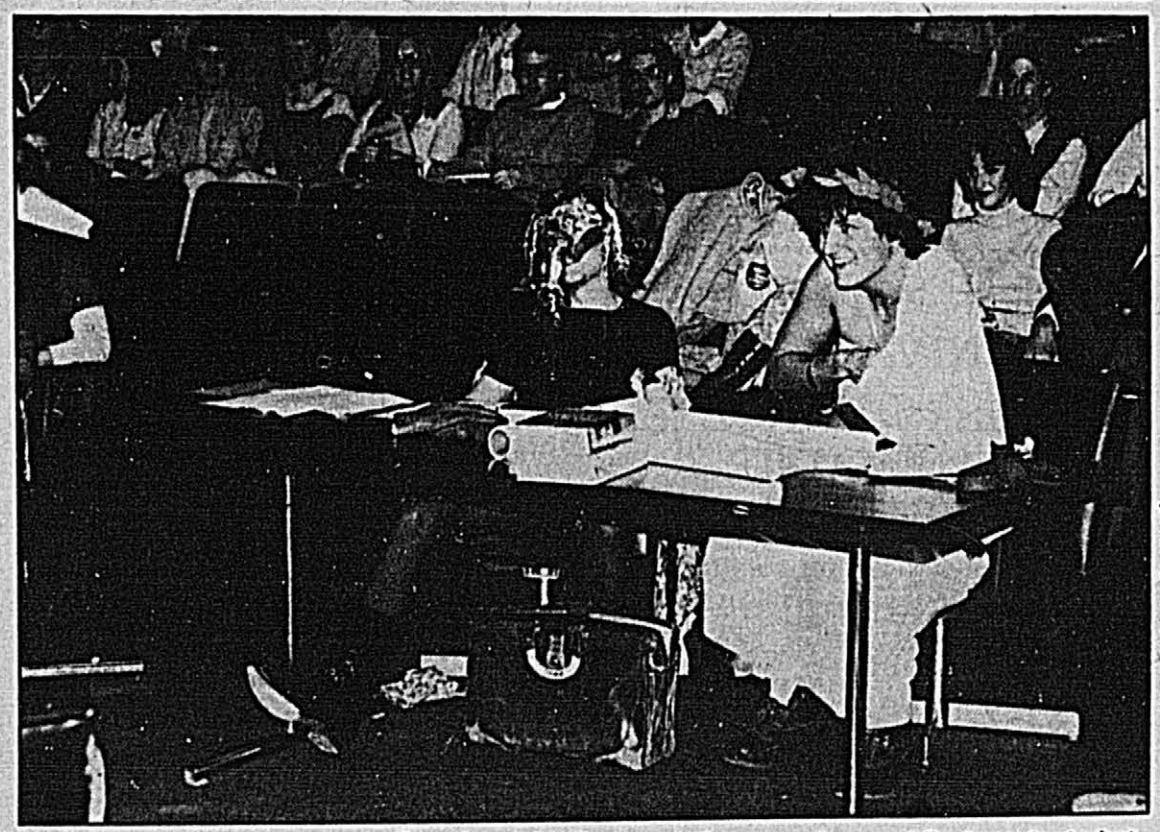

photo by Henry de Cuyper Cadmus

Law students stage a moot court Tuesday night. Next week they may stage a strike to protest what some claim are unduly low marks,according to rumours emanating out of Chancellor Day Hall.

## Senate's new marking scheme

| | | |
|---|---|---|
| A | 4.0 | 85-100 |
| A- | 3.7 | 80-84 |
| B+ | 3.3 | 75-79 |
| B | 3.0 | 70-74 |
| B- | 2.7 | 65-69 |
| C+ | 2.3 | 60-64 |
| C | 2.0 | 55-59 |
| D | 1.0 | 50-54 |
| F(Fail) | 0 | 0-49 |

## No school-wide questionnaire for evaluating profs

by Keith Boag

Teacher evaluation questionnaires need not be standardized throughout the university, Senate decided Wednesday.

Senate's decision is in keeping with the recommendations of its committee on university teaching and learning. An amendment to that committee's recommendations proposed by student senior Brad Armstrong would have required questionnaires to contain a mandatory core of questions.

Armstrong's proposal was one of two suggested amendments outlined in a document received by senators earlier this week. His other proposed amendment would require that teacher evaluation results be made public.

Present recommendations stipulate that evaluation results be kept confidential and distributed only to "university bodies with a need to know." Armstrong points out in his report that this would not include students and therefore severely limit the benefits of such an evaluation.

Armstrong hopes that Senate will correct this situation by accepting an amendment he will introduce at the next meeting of Senate slated for January 30th.

## Bio student earns high marks on Playgirl anatomy test

by Ann Brocklehurst

Third-year biology student Burl Chester didn't stick around McGill for the Christmas holidays. He spent his vacation hanging out in Santa Monica, California, posing for Playgirl's April centrespread.

Chester, Playgirl's first-ever Canadian centrefold, "devotes over 1000 hours a year to building and maintaining a beautiful physique." He works out in the McGill weight room every day and watches his weight, invoking scientific principles picked up in his biology classes.

Reactions from friends and family to Chester's latest laurel have been mixed.

"They reacted with a combination of embarrassment, pride, amusement and envy," he said. "My parents are proud, somewhat amused and envious."

Chester was picked for the centrefold after submitting his photos to Playgirl's Man of the Eighties contest. Chosen as one of the 45 semi-finalists, he could not make the November auditions because of school work.

"My studies come ahead of my body," Chester told the Daily.

Chester does not feel exploited by his activities. He sees his body as being "a fine piece of sculpture."

"I would not want to keep a fine piece of sculpture hidden away in the basement," he said. "It should be displayed in the living room."

"The experience was intriguing, rewarding, satisfying. I don't feel exploited whatsoever," said Chester.

"People have asked me if I don't feel this is prostitution — definitely yes. I'm getting money for use of my body. But I am in favour of legalized prostitution and the idea of prostitution in general.

"Prostitution is only harmful because it's illegal."

Although Chester originally planned on applying to medical school, he feels at 29 he might be considered too old. He's hoping to be spotted and made a star when Playgirl hits the newsstands in March.

"Maybe I'll get a chance to do TV or movie work," he said. "I'm hoping something glorious will come out of it."

Future Playgirl centrefold Burl Chester relaxes at home. He earned a "substantial amount" along with plane fare to California for his efforts.

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To the person who stole my wallet Jan. 10/80: Keep the $60 and enjoy it in good health. However, it would be much appreciated if you would find it in your heart to return my: Quebec Medicare card, Social Ins. card, Driver's license and Birth Certificate. Postage stamps provided within the wallet. Sherry Mitchell.

To the sticky fingered gentleman who stole my wallet from my gym locker on Tuesday: Enjoy the cash but please return my wallet and I.D. cards. You know my address among other things.

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# THE WEEKLY

# Week at the Reps

by Jim Blackburn

What better place to start a feature on repertory theatres than with the king of the Reps, Humphrey Bogart? Bogey teams up tonight with Ida Lupino at Cinéma V in **High Sierra.** This 1941 film by Raoul Walsh features Bogart as an outlaw on the run, one of the first "anti-hero" roles to ever come out of Hollywood.

Also playing at Cinéma V tonight, and every night for the rest of the month, is **Manhattan,** Woody Allen's latest film. It's not as funny as some of his earlier films (deliberately), but there's more substance in this "comedy" than in a dozen standard Hollywood dramas. Allen's previous film, **Interiors,** is also out there tonight. He drew heavily on Ingmar Bergman's moods and imagery in this *very* somber film. By itself an interesting film, it's a must see for anyone who would understand where Woody Allen is headed.

Jane Fonda fans can drool over their idol as she plays a young naif whose eyes grow wider by the minute as she clues into "where it's at" in not one but *two* of her grossly overrated movies this week: **Coming Home** (tonight at the Seville and again on Monday at Cinéma V) and **The China Syndrome** (Monday at Cinéma Repertoire).

In Bertolucci's **Last Tango in Paris** (tomorrow at Cinéma V) Marlon Brando portrays a middle-aged American who enters into a fascinatingly intimate but anonymous relationship with a young French girl (Maria Schneider in her best role ever). Brando improvised a shattering ten minute soliloquoy over the body of his dead wife, which has got to be one of the most powerful scenes ever put on film.

A good guy whose private life destroys his senatorial career is the theme of **The Seduction of Joe Tynan,** one of last year's hits. It works quite well, due to good performances by Alan Alda (of TV's M*A*S*H* fame) and Meryl Streep (tomorrow and Sunday at the Seville).

Saturday afternoon at Cinéma Repertoire you can see **Swept Away...by an unusual destiny in the blue sea of August,** Lina Wertmuller's most popular film. It's an unusual examination of man-woman relationships by Europe's leading female director. (If you wait a couple of months you can see this one at the McGill Film Society for just $1.)

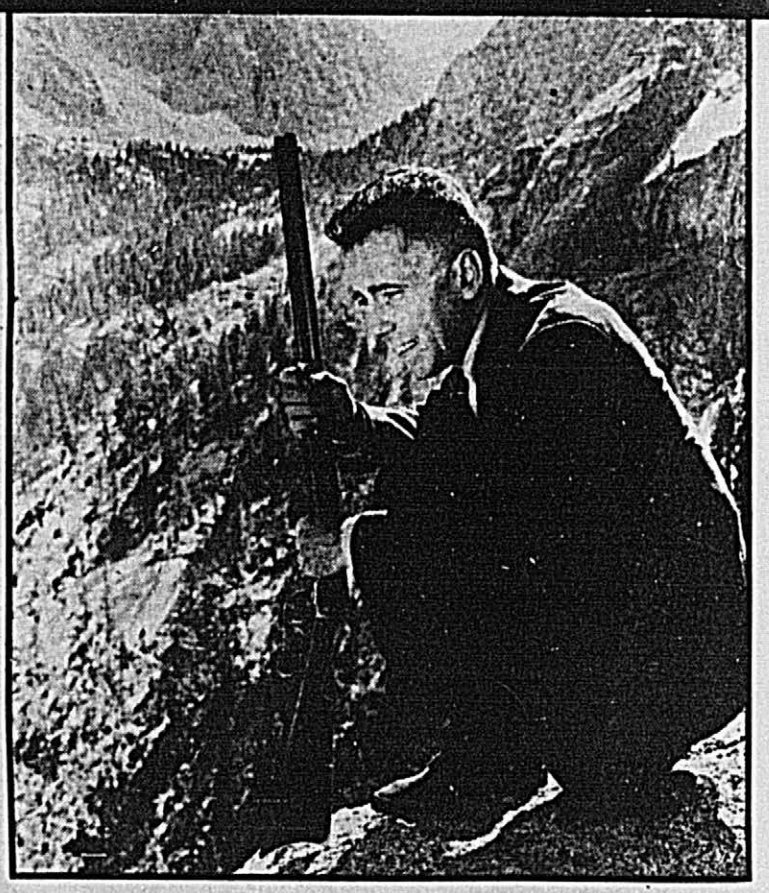
Saturday night offers a wide choice to rep fans. The Seville is showing **Breaking Away,** a touching 1979 film by Peter (Bullit) Yates, about what life's like in an American college town for the kids who aren't students. At the same time Cinéma V is showing the latest Fellini movie, **Prova D'Orchestra,** a relatively low budget Fellini film that doesn't have the grandeur of his best work, but also avoids the tedium of his worst. It's an in-depth examination of the personalities and praxis of an orchestra rehearsal which can be seen (if you're so inclined) as a parable of the modern state. The inevitable revolution brings with it a few spectacular opportunities for some inimitable Fellini footage.

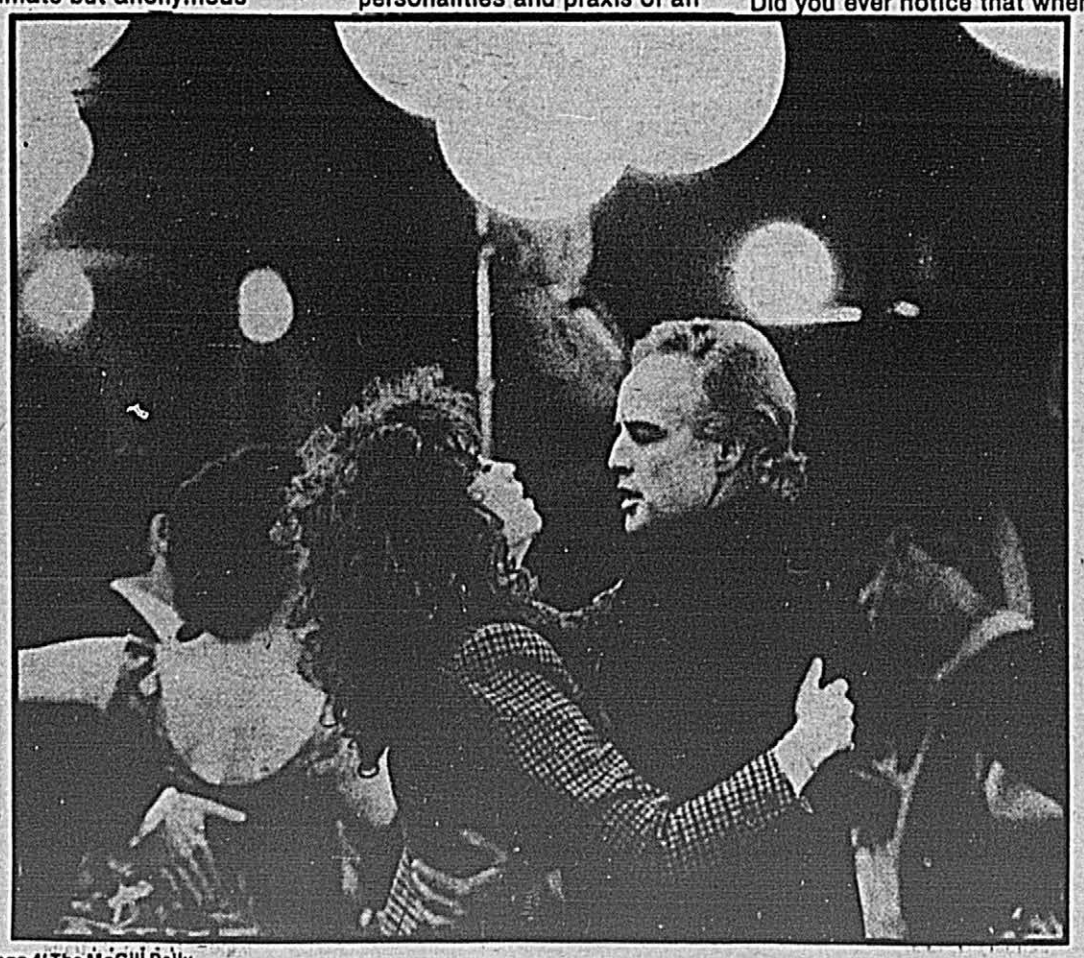
Over at Concordia, again on Saturday, Carole Lombard and Jack Benny star in a hilarious 1942 film **To Be Or Not To Be,** in which a troupe of actors manage to outwit the Nazis in occupied Warsaw.

The place to be on Sunday night is Cinéma Repertoire **Dona Flor and Her Two Husbands** is an amusing tale of a woman whose ennui with her staid and respectable but unromantic husband is cured by the supernatural resurrection of her dead ex-husband, who was quite a stud. Not the greatest film you've ever seen, but possibly the only from South America. After **Dona Flor,** they're showing **Pretty Baby,** the beautiful but controversial 1978 film by Louis Malle which thrust Brooke Shields into the world (outside Ontario).

Monday at Cinéma V you can see Luchino Visconti's greatest film, **Death in Venice,** based on Thomas Mann's novel. It stars Dirk Bogarde and Bjorn Andersen.

**To Have And Have Not** is the stupendous 1944 film that first teamed up Lauren Bacall and Humphrey Bogart. It's a goldmine of classic lines, such as Bacall's "If you want anything, just whistle. Do you know how to whistle? You put your lips together, and *blow.*" Did you ever notice that when she sings, Bacall's voice sounds different? It isn't really her singing—it's Andy Williams. (Honest!) That's on Tuesday at the Seville.





Henry Fonda can be seen in one of the great roles of his career on Wednesday at the Seville, in John Ford's 1940 classic version of **The Grapes of Wrath.** This film manages to do justice to Steinbeck's novel, and some edibly beautiful photography by Greg Toland. Also at the Seville on Wednesday is Lina Wertmuller's **Seven Beauties,** the story of a man in Italy during WWII. Giancarlo Giannini, in the lead role, passes from being a "man of honour" through all levels of purgatory and a few of Hell in an agonizing, but often hilarious fight to survive. Regrettably, you'll have to miss these last two movies, because on Wednesday you *must* go to the opening night of the McGill Film Society season. The MFS is showing David Lean's **Lawrence of Arabia,** with Peter O'Toole leading an all-star cast. This movie won the Oscar for best pic of 1962, an honour it richly deserved. That's on at 6:00 and 9:30 in Leacock 132. Only a buck!

***Burn*, with Marlon Brando, Friday 7:00 p.m. and 9:30 p.m., Leacock 132.**

**Burn,** a portrait of Machiavellian British diplomacy in the nineteenth century, stars Marlon Brando as a double agent alternately fomenting revolution and suppressing it.

The setting is a mythical Portuguese colony in the Caribbean. The movie is directed by Gillo Pontecorvo.

As the story begins Brando manipulates plantation owners and slaves to bring about revolution against Portuguese rule in the interest of British free trade. Utterly unscrupulous from the beginning he degenerates for a time in East London pubs and returns to betray almost everyone in the end.

**Burn** is presented by the Worker's Communist Party (McGill Circle).

# The

by Gino Apponi

It is hard to tell exactly when the tinsel surrounding the huge Hollywood sign overlooking the San Fernando Valley of the Dolls began to tarnish. Undoubtedly, it was sometime between that young starlet's tragic dive from the top of the capital H and Alice Cooper's not-any-less-tragic parting with one of his beloved O's.

Out marched the carpetbaggers, the casting couches, the Byzantine picture palaces, Grauman's, Marlene Dietrich, and Camille and in came the multi-million dollar real-estate, Mann's Chinese, the valiums, the reds, Rodeo Drive and mademoiselle Piggy.

Time was when a Veronica Lake-type could simply leave Nebraska for L.A., lease a stool at Schwabb's Drugstore, fondle a few lemon-lime sodas and become an "overnight" success. But can a raunchy southern Jewish girl with an over-bite, hairy armpits, a big nose and mousey orange hair (some say it is the color of yellow snow) make it in the music industry? Only if she, as one of today's modern aspirants, sets up a multi-colored collage/shrine to James Dean next to the power tools on the walls of dad's

# Hoffman Scores in Kramer

by Stephen Lazer

Ted Kramer is a young advertising executive who is moving up in the field. He has a large salary, an attractive wife, a cute child, and an apartment on Manhattan's posh Upper East Side. All is going as well as he could hope. As Robert Benton's fine, thoughtful film, **Kramer versus Kramer**, opens, Ted is handed the most important new account his company has received for some time. And when, against this backdrop, his wife Joanna announces that she is leaving him, Ted's first thought is that she has ruined one of the best five days of his life..

This story of a man of strange priorities living in a world of strange priorities, who is suddenly and unexpectedly forced to bring up his son and face a side of life to which he has never been exposed, makes up the plot of **Kramer versus Kramer.** At first he knows only "bringing home the bacon" (as he is fond of saying). His low acceptance and understanding of the roles of both parents is both believable and moving, and, along with several other qualities, makes this film one of the most notable American motion picture achievements of 1979.

When Joanna (Meryl Streep) leaves, Ted (Dustin Hoffman) is ill-suited to bring up their child (Billy, played by 7-year-old Justin Henry). He can't cook, isn't particularly neat, and, does not seem to understand Billy's need for love and attention. Neither does Billy understand why his mother has left, nor his father's troubles adjusting to the situation. He only sees that his dad cannot do things as his mother used to.

Yet over time the depth of their relationship grows. They go through periods of patience and impatience, anger and forgiving, joy and crisis, and come to live together in a believable and affecting harmony. Ted's priorities change; Hoffman's revelation is visible, understandable, and profoundly moving.

Then Joanna returns, fresh from 'finding herself' on the West Coast, and demands custody of the child. A court fight ensues in which the reasons for Joanna's leaving are finally uncovered. And we are not without sympathy for her.

There is a certain eloquence about this film that is rare. The screenplay is taut, and Benton notices the kinds of things about people that seem obvious but are often overlooked: the son, silently imitating his father's appearance as they sit at the dinner table; the man's gradual loss of the hope and, eventually, the desire for his wife's return; father and son cooking a meal in an obviously time entrenched routine; these pictures speak loudly.

There are also moments of humour. The one which comes to mind foremost is the scene in which Ted brings home a woman who, naked, runs into Billy on her way to the bathroom. The ensuing dialogue is perfect.

One of the major qualities that distinguishes this film is the downright excellent acting of all concerned. Hoffman's Ted is one of the very best performances of his career. His work is intelligent and concise. Ms. Streep is a bit of an acting phenomenon. She adds depth to whatever role she plays, and her character in **Kramer versus Kramer** is the most interesting she has created on the screen to date. Joanna is a woman who goes off to 'find herself' (which seems to mean to learn to like herself) and seems a bit distressed at what she has found (or the lack of it). Yet she too is not without revelations and emotional appeal.

Most surprising of all is young Justin Henry. He is not just another one of those precocious kids that Hollywood is so fond of, but a talented performer. He is spoiled, bewildered, and innocent at the same time. Also exceptionally fine is Jane Alexander, who plays the friend downstairs. She has been doing good work in movies for quite some time though she lacks, I think, that intangible quality that lends itself to mass stardom. She has given a degree of dimension to a supporting character not often seen (and indeed flat secondary figures are one of the major problems of American cinema today).

**Kramer versus Kramer** is not a perfect movie. It is not visually striking. There are cinematic techniques employed that are unnecessary. Yet to criticize the film for these minor flaws would, I think, be churlish. There is much in the way the film is edited to like. Benton telescopes time as well as anyone. On the whole there is very little excessive, which is a mark of a well-made film.

For those of us who have followed the work of Benton, the success of **Kramer versus Kramer** comes as no surprise. It may well not be a masterpiece (whatever that means) somehow I doubt it is. This notwithstanding, it stands out as one of the finest American films in several years.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# Rose Is Not A Rose

garage, pays her dues at the Pink Flamingo Lounge (where they sell pig's knuckles and beer to take out, and takes on the whole high school football team behind the bleachers.

Or so those responsible for **The Rose** would have us believe. Their message, like the one dictated by **Lady Sings the Blues, Funny Girl, What Price Hollywood?,** and the twin births of **A Star is Born,** is straightforward: stay on the farm, Dorothy, life is rough in Hollywood. And: once you've made it, it only gets worse.

All the established star has to look forward to is lounging on a Jacobean four-poster gazing out the bay windows onto the grounds of a Bel Air estate. There, busloads of Japanese tourists with souvenir maps to the stars' homes congregate and picnic daily. A good day brings an offer to sell Purina Cat Chow or to cameo on **Alice** as her long lost celebrity cousin. Death brings on a slew of dear relatives who make you out to be Bette Davis in **Whatever Happened to Baby Jane.**

**The Rose** makes it. Here was a vulnerable shy girl from the Florida Panhandle who returns to her home town to hand out the "I told you so's" only to meet the worst of all fates. Hardly anyone remembers her. Of course, the star quarterback remembers her, but he insists on an encore. She had been hearing the blues ever since the day she was "born a woman" but that was too much for a candle in the wind to take.

Director Mark Rydell piles pelion upon pelion on the Rose's mantis thin frame. As if the fact that she wasn't recognized weren't enough, he makes her life out to be a "grenade range", he has her refer to herself as a god in the third person, and he keeps her own parents from her concert fearing they wouldn't understand the camp. It's Hollywood Babylon all over again and all the clichés are there. On heroin and pills, The Rose commits the worst cliché of all—she dies on stage.

No matter what the setting, **The Rose** is a standard about the age old Hollywood myth. Nowadays, however and Midler reminds us, the myth stipulates that the words "think" and "Hollywood" should never be used in the same sentence. Fade out.


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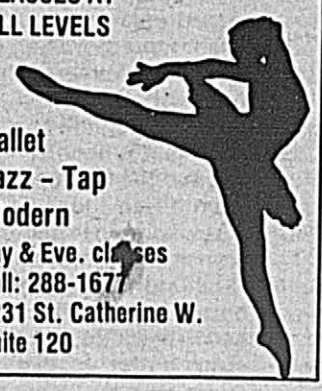

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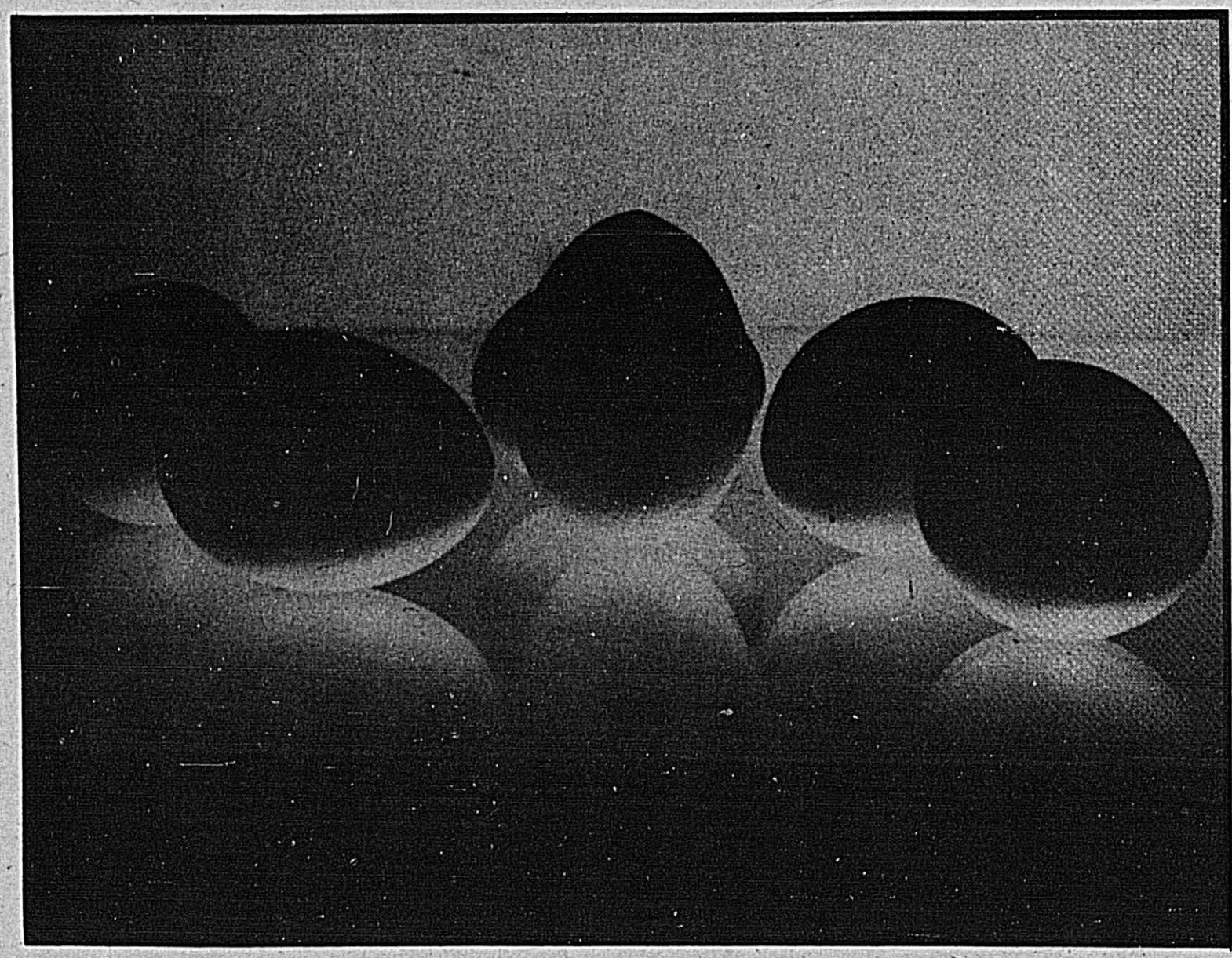


Henry de Cuyper Cadmus

# Quiche and Tell

by Susan Payne

Tasty Quiche Lorraine needn't be something you occasionally happen upon in a French bistro. It may look difficult to prepare, but, believe me, anyone is capable of whipping up superb Quiche—all you need are some fresh ingredients and a good recipe.

Turn a brunch or dinner into a special occasion. Luckily, the occasion won't take much of your time or your money. You can serve Quiche with hot garlic bread, steamed peas, and a big, leafy salad—and don't forget the dry red! Incidentally, this is a never fail recipe. Follow it and expect delicious results.

First, tackle the base of the Quiche, the pastry:

**Ingredients;** 1 3/4 c. wholewheat pastry flour or 1 1/2 c. wholewheat bread flour (both types are obtainable at the General Nutrition Center on the ground floor of Les Terrasses)
1/2 tsp. salt
1 tsp. baking powder
4 tbsp. lard (or vegetable shortening)
2 tbsp. butter
1/4 c. ice water

**Directions:** 1. Preheat oven to 500°
2. Sift flour with salt and baking powder
3. Mix lard and butter together and then divide into 2 parts. Take one part and, using a pastry blender or 2 sharp knives, cut into flour mixture until it resembles cornmeal. Then coarsely cut in the second part of the shortening.
4. Add a bit of the ice water and mix until the dough holds together. You'll likely need all the water, but remember to handle the dough as little as possible. As soon as it holds together, stop touching it. It's ready.

If possible, chill the dough as it will then be easier to roll. I prefer to chill it for about 24 hours prior to using it. After chilling it, I find it necessary to add a few more drops of water to make the dough stay together.

If you can't chill the dough, don't worry. Place it on a well-floured board and use it straight away. With a floured roller, roll out the mass of dough until it is the thickness you like your pastry.

In cutting the pastry to fit your pie pan, make sure it is 1 inch larger than the pan to allow for shrinkage.

To lift the pastry from the board, fold it in half by slipping a thin knife under it. Then lay the fold across the center of the pan and unfold it. Fit the pastry to the pan, and build up an edge for a good, thick crust. Remember to prick the pastry a few times. Also, never grease the pan.

This recipe should make enough pastry for 2 single crust 9 in. pies or, if you're a real pastry fan, 1 crusty pie with some pastry left over for a jam tart.

Pop the Quiche pastry into the oven set at 500° for 10 mins. Then remove it and add the filling:

**Ingredients:** 2-3 grated Swiss cheese
2 c. finely chopped onions
3 eggs slightly beaten
3/4 tsp. salt
2 tsp. Worcestershire sauce
pepper and paprika
1 1/2 c. light cream
lots of green peppers, bacon, and, if your budget allows it, ham.

**Directions:** 1. Preheat oven to 375°.
2. Mix cheese, onion, peppers, bacon, ham. Spred them out in pie shell.
3. Combine remaining ingredients and pour into shell. Pour slowly as the ingredients will reach the rim of the shell.
4. Sprinkle lightly with paprika. (optional)

Bake the Quiche for 50 mins. to an hour. It's done when knife inserted in center comes out clean.

Let stand for 10 mins. before serving. It won't get cold—it will just hold together much better.

# STAN

by Janice Rosen

In this age of computers, almost everyone has a first- second-hand computer horr story to tell. However, it is difficult for one unexperien in computerized communication to understand t feeling of powerlessness which comes over a haples human when faced with the print-out, "Does not compu

To those familiar with su procedures, the following anecdote may appear simplistic or naive. However, I assure you that for me, the experience was a thorough demoralizing one.

Needing to complete a te question multiple-choice qu for my Modular Linguistics course, I found myself last Monday in the computer la on the fifth floor of the Education building. Having arrived at 4:00 p.m. in orde avoid possible crowds, I fo the room utterly deserted. T television screens sat quie blank.I sat down at the one nearest me, turned on the

# Pape

by Gail Heimann

Had Anna Karenina insis on personal fitting with 19 century Russian fashion moguls or had she hankere for a five speed, chinchilla lined troika; had Count Vronsky been a practicing bisexual, or at least a casu pederast; had either notice groaning sounds coming f the borscht, or a touch of behavior on the part of the samovar, Tolstoy's classic might now be displayed on shelves of the local drugst along with titles like **Scrup Faggots** and **The Entity**.

But Tolstoy relied on a credible plot and mellifluo prose to satisfy his discerning readership. Judith Krantz (**Scruples**), Larry Kramer (**Faggots**), and Fra de Felitta (**The Entity**) nee worry about technical precision. They create fict rooted in a newly develope three pronged concept of popular culture. Today's bestselling novel must dea with, a) Consumer Goods: anything from Presto Burg Makers to Lamberghinis; b Sex: hetero is nice, lately homo is better, and necrophilia seems to be gaining; c) The Supernatu the devil in every conceiva form including children ar

# D-OFF WITH A GANGART BOX

power and, follwoing the instructions in themanual, set the accompanying Gangart Box to "on."

So far, so good. The computer printed out the words, "MUSIC COMPUTER SIGN ON." I obediently typed in my student number.

This was apparently the wrong move, as the machine merely repeated its message.I blithely repeated mine. Receiving the same instructions yet again I decided to try a new tactic and entered my name, including the middle initial. The machine remained unimpressed. Still in a reasonably calm frame of mind, I shut off the system and phoned the technician in order to explain my problem.

This is where I received my first warning of what was to come. A tape-recorder voice came on the line and crisply announced, "Computer Communications Center. All our units are in working order at the present time." My attempts to explain that it was not the machine, but rather the operator who was confused, were, of course, in vain.

I set off along the length of the 5th floor corridor, stopping to request assistance at every office door.

Five false leads and two telephone calls later I eventually reached a human being who instructed me in the intricacies of the Sign In procedure. Two minutes after that, I felt myself well on the way to mastering the machine. I had properly entered the course name and pattern and the computer had enthusiastically fed back to me the time of day and the name of its supplier in four-inch-high computer-dot letters.

Then, turning business-like once again, the screen flashed the words, "What is your student number?"

I dutifully punched the seven digits in. The computer replied, "Are you sure?" Assuming this to be a routine check, I answered, "Yes."

I was completely unprepared for what followed. The exact words of the message I received escape me, but it ran something like this: "WE ARE SORRY BUT YOU HAVE MADE A MISTAKE. YOU WILL NOT BE ABLE TO TAKE THIS TEST AT THE PRESENT TIME. WE WISH YOU A PLEASANT DAY AND HOPE WE WILL SEE YOU AGAIN SOON. BYE-BYE. THE END."

Oh, the insidious charm of that electronic "Bye-Bye"!

Again, I assumed that my key-punching technique was at fault. After making sure that my I.D. number was right, I ran through the entire procedure once again.

Again the machine printed out, "ARE YOU SURE?"

I was feeling pretty frustrated by this point. "A-B-S-O-L-U-T-E-L-Y," I punched angrily.

To the the machine calmly replied, "A SIMPLE YES OR NO WILL SUFFICE."

This came as a shock. Thoroughly deflated, I meekly typed in "Yes."

No reply. The computer was obviously sulking. After thinking for a moment, I tried, "Sorry."

Nothing worked. The machine would have no more to do with me. When an attempt to re-contact the sympathetic human I had spoken to earlier proved unsuccessful, I called up my advisor for the course, who informed me that according to MUSIC Computers, I did not exist. Completely crushed, I returned slowly to Lower Campus.

There is no conclusion to this anecdote, as the problem has not yet been resolved. However, I can think of a few possible endings.

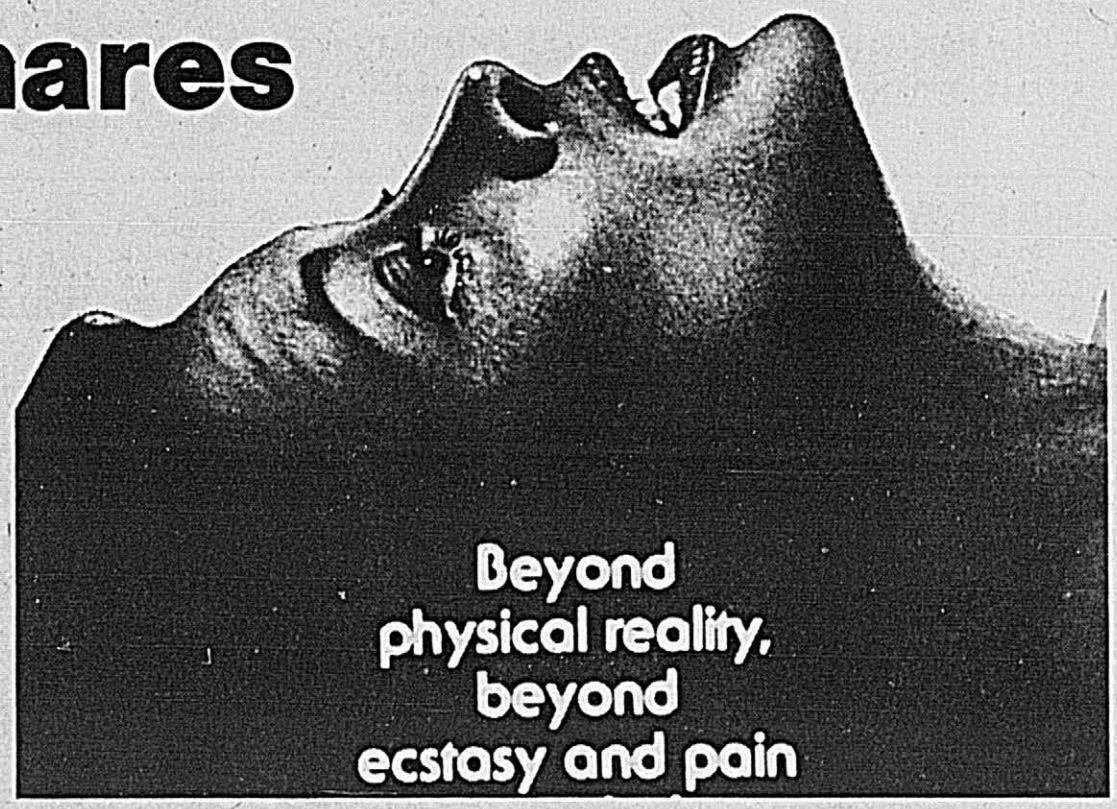
1.) I return to the room at a similar late afternoon hour, this time with a baseball bat and several explosives. I destroy the lab and liberate McGillkind.

2.) I return to the room with determination in my heart and humility in my fingers. Switching the Gangart Box on, I type out a letter of sincere apology and homage to the MUSIC Computer. "Dear Computer: I must say that although I have known you but a short time, your subtlecharm and immense intelligence have not gone unnoticed by me. I admire you — nay, I revere you..."

As I wind up in a grandly flourishing finale, the lights in the terminal go off. The screen rolls back, and staring out at me is a handsome prince attired in a neat business suit. "At last!" he intones. "With your warm letter you have liberated me from the spell under which I had been cast..."

3.) Then again, I could just drop out of Linguistics.

# rback Nightmares




gut-crunching beasties. For best results these "principles of modern fiction," as we'll call them, must be used in combination.

Judith Krantz mixes equal parts of Consumer Goods with Sex to arrive at her novel **Scruples.** The novel's heroine, Billy Ikehorn, grows up fat, ugly and unloved until she spends her twentieth year in France under the care of a dowager-type woman who denies her food and offers her beauty tips. Billy returns to the United States with fashion savvy, a lissome body and a slew of ulterior motives. She marries a geriatric billionaire, inherits his fortune when he dies and establishes (on Rodeo Drive, naturally) an outlet for the dollars of the idle rich, a posh Neimann Marcus-style store called **SCRUPLES.**

And so it goes. Billy Ikehorn becomes both purveyor and consumer of luxury status goods, Gucci driving shoes, ermine bedspreads and Hermes scarves, which she employs on the road to, during and after liaisons with sundry men. **Scruples** is an opulent Disneyland where Fornication has replaced the Tunnel of Love.

**Faggots** features wanton sexual activity of a different sort, as Fred Lemish, a thirty-nine-year-old homosexual, searches for true love in the bars and baths of New York's Greenwich village. This novel's main characters seem to have been culled from the classified personals in **Village Voice,** ones like *"GWM, into small dogs, spike heels and Debussy, seeks same to share in Life's experience."*

Men with names like Randy Dildough and Jack Humpstone lurch and writhe through sex scene after seamy sex scene in this arduous and unflattering portrait of the gay lifestyle in lower Manhattan.

But they've got it good compared to Carlotta Moran, the protagonist of **The Entity** who, night after night, is ravaged by a "spectral rapist." A spectral rapist, for the unenlightened, is an otherworldly being which creeps into a woman's bedroom, enveloping her in a fetid odor and effecting a radical change in the electromagnetic and thermolonic environment of her immediate surroundings. Sometimes this rapist glows blue or appears to have Mongolian features, but most of the time he keeps a low profile, remaining totally invisible to the naked eye. Ms. Moran has a reasonably difficult time explaining her problem to the authorities and winds up in a psychiatric facility where, we must presume, she spends the rest of her days.

De Felitta has incorporated both Sex and the Supernatural into his bestselling novel which, terrifyingly enough, is based on a real-life case.

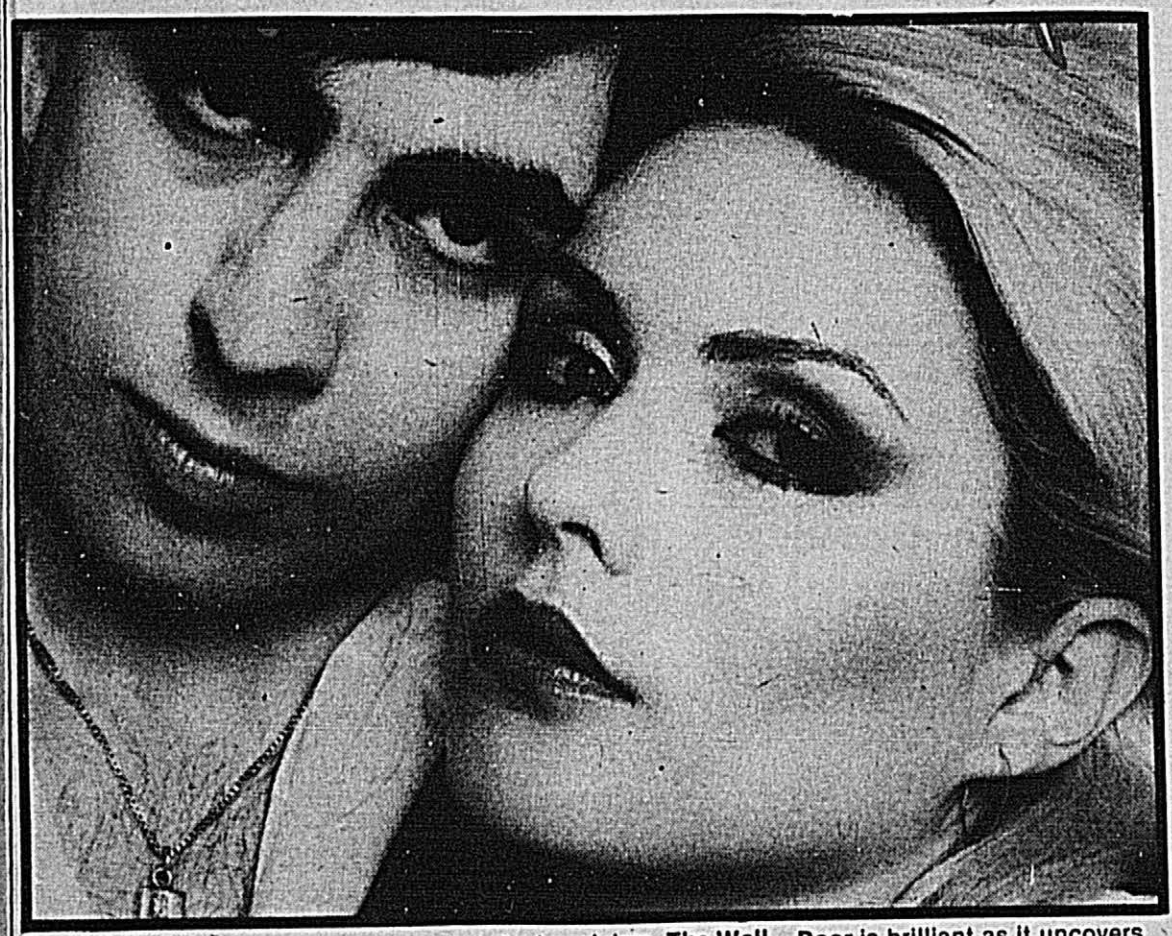
Even scarier, though, than the fact that any one of us could quite feasibly become the prey of a savage robin's egg blue colored spectral rapist is the realization that millions of people have read **Scruples, Faggots,** and **The Entity** and liked them. And countless others have enjoyed Judy Blume's **Wifey,** in which a meek Long Island housewife develops a healthy sexual appetite and Sidney Sheldon's latest effort, **Bloodline,** the saga of a globe-trotting heiress, her men and her sports coupes, neither of which, by the way can compare with an unpublicized but scrupulous work of modern fiction called **Incubus.** Its author, Ray Russel, spins a tale of a small town gone mad when its women are raped by a hirsute creature whose four-foot long male organ causes them to hemorrhage to death.

Chances are, that if such beasts ambled through the woods and meadows of Russia Count Tolstoy found them unworthy of his attention, an oversight that has cost him a place on today's best-seller list and a preferred spot on the drugstore rack.

# McGill Film Society Spring 1980

| Wednesday | Admission | Friday | Saturday |
|---|---|---|---|
| + 23 January<br>LAWRENCE OF ARABIA | Wednesday: $1.00<br>Thursday: $1.00<br>Friday: $1.25<br>Saturday: $1.25<br>All Shows at 7:00 & 9:30 in Leacock 132 except<br>* FDA Auditorium<br>+ 6:00 & 9:30<br>and Thursday 7 pm only in FDAA | 25 January<br>PLAYTIME | + 26 January<br>THE DEER HUNTER |
| 30 January<br>THE PHILADELPHIA STORY | | 1 February<br>A THOUSAND CLOWNS | 2 February<br>VIOLETTE NOIZIERE |
| 6 February<br>LA REGLE DU JEU | **Thursday**<br>**Women In Film** | *8 February<br>THE AMERICAN FRIEND | 9 February<br>SILENT MOVIE |
| 13 February<br>REBECCA | 14 February<br>LA VIE REVÉE | 15 February<br>FAT CITY | 16 February<br>*A multi-media performance by Ken Jacobs<br>8:30 pm |
| 20 February<br>ROME, OPEN CITY | 21 February<br>DANCE, GIRL, DANCE | 22 February<br>F FOR FAKE | 23 February<br>COMING HOME |
| 27 February<br>GUYS AND DOLLS | 28 February<br>GIRLFRIENDS | 29 February<br>WALKABOUT | 1 March<br>STRAIGHT TIME |
| 5 March<br>JULIUS CAESAR | 6 March<br>ONE SINGS, THE OTHER DOESN'T | 7 March<br>CHINESE ROULETTE | 8 March<br>THE GREAT TRAIN ROBBERY |
| 12 March<br>DAYS AND NIGHTS IN THE FOREST | 13 March<br>SWEPT AWAY... | *14 March<br>BADLANDS | *15 March<br>BLACK AND WHITE IN COLOUR |
| 19 March<br>THE GREAT DICTATOR | *This semester the Thursday Series is devoted to films by women directors. Speakers and discussions will follow some of the films. For further information please contact the Film Society or the Women's Union.* | *21 March<br>PATHS OF GLORY | *22 March<br>THE LONG GOODBYE |
| 26 March<br>TO HAVE AND HAVE NOT | | 28 March<br>REBEL WITHOUT A CAUSE | 29 March<br>THE LAST WALTZ |

# Greats from the '70s



by Ron Wigdor

As the decade came to a close some very commendable music was produced.

**Pink Floyd**, the king of British space rock, returned late in 1979 with a double package entitled **The Wall**. As usual, the group's music is heavy on keyboards and acoustic guitars, and both instruments weave eerie webs of sound around haunting lyrics. **Pink Floyd** had developed a reputation for their lyrical cynicism. **The Wall** is a thematic album containing biting social commentary on everything from politics, big business, and the educational system to the music and television industries.

**Led Zeppelin**, another group from the heyday of British rock, ended its three and a half year exile with the issue of **In Through The Out Door**. Perhaps the group's finest recording. **In Through The Out Door** is brilliant as it uncovers new avenues in musical creativity while maintaining the familiar heavy metal sound of **Led Zeppelin**. In the tradition of classics such as "Stairway To Heaven" and "Kashmir" appear "In The Evening" and "Carouselambra" both with hard bass and drum beats and both with melodic lines emphasized by keyboards. The LP also showcases the band's versatility in areas other than rock be it country-blues ("Hot Dog") or the classics ("All My Love").

New Wave is currently the most important form of music and its three frontrunners are **Blondie, Lene Lovich**, and **1994**.

**Blondie** is New York's finest and their most recent **Eat To The Beat** album is a follow-up to last year's highly successful **Parallel Lines**. The group's rock'n' roll roots were slightly foregone last year when their smash hit "Heart Of Glass" captured audiences with its disco infected beat. The new **Eat To The Beat** on the other hand, is a collection of twelve songs that marks **Blondie's** return to complete rock'n'roll. Deborah Harry's lilting soprano remains the group's focal point and all instrumentation revolves around it. Harry's vocals are prominent on every cut, but particular attention must be given to the wide range evident on the hits "Dreaming" and "Union City Blue."

Hailing from Yugoslavia, **Lene Lovich** emerged on the music scene last summer on the wings of her debut disc **Stateless. Lovich** records for Stiff Records (a major British new wave label recently brought over to North America by Columbia as part of the power pop craze) and she shines a ray of hope on the music industry. With a voice sounding remarkably like that of **Patty Smith**, she delivers a formula of appealing rock and pop tunes, focusing on keyboard and horn arrangements.

It may be as yet premature but Lovich can be likened to David Bowie in the early 1970s. At the time, Bowie was the most innovative composer both lyrically and musically: His was a basic rhythmic backbone augmented by bizarre effects. **Stateless** is reminiscent of the interstellar days of **Aladdin Sane**.

An offshoot from the now deceased **L.A. Jets, 1994** is certainly one of the most underrated bands on the rock circuit. Their first, album was released in 1978 and, despite some excellent material, it flopped on the sales charts. **Please Stand By...**, the group's second LP, is doing much better.

"We play some kickass music", states lead singer and songwriter Karen Lawrence. Lawrence also considers herself as much a romantic as she does a rock'n'roller and the result is a product equally divided between high powered rock and tearful, sincere ballads.

As is the case with **Blondie** and **Lene Lovich**, Lawrence's vocals are **1994's** forte and the musical arrangements are executed so as to provide the perfect backdrop for the talented singer.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# Cohen's Songs

by Jim Blackburn

Leonard Cohen's newest album, **Recent Songs**, was called one of the ten best albums of 1979 in several publications, including the New York **Times**. But this enthusiasm was countered by the resolution of "pop" radio stations to avoid playing it on the air. So no one seems to know anything at all about it, with the exception of a few Cohen fans who were willing to risk buying it unheard. Of these, many were probably surprised, and some were possibly dissappointed. The agonized, tragic figure who always gave depressed listeners a life has been tempered by a feeling of acceptance. He has survived another year, and has put the razor blade away, at least for a while.

His razor sharp sense of irony, on the other hand, is as keen as ever, but the bitterness is gone. Take these lines from "Humbled in love", for example: "You say you've been humbled in love/Cut down in your love/Forced to kneel in the mud/Next to me/Ah but why so bitterly/Turn from the one/Who kneels there as deeply as thee."

A few songs contain some twisted role assumptions worthy of Randy Newman. "Ballad of the Ancient Mare", in particular, is reminiscent of Newman's "Rider in the Rain", as we see L.C. ride off into the desert sunset waving his stetson over his head. He also takes the parts of a gypsy, a soldier, and a Quebecois in Exile (This last song features a traditional Spanish band).

The most striking of these "Recent Songs" are two 'mystical' cuts which are influenced by "The old Persian poets Attar and Rumi." These are where the feeling of acceptance is strongest: "O chosen love, O frozen love/O tangle of matter and ghosts/O Darling of Angels, Demons and Saints/And the whole broken-hearted host/Gentle this soul.

It all adds up to an invigorating mixture of moods and styles. It may not be Cohen's "best", but it is his most musically satisfying, and it certainly was one of the outstanding LPs of '79.

# Today

**Department of Political Science:**
Informal luncheon discussion over the recent political developments in Asia, including the Soviet action in Afghanistan and the Indian elections, today at 12:30 p.m. in Leacock 425. All are welcome.

**Crime's paying:**
The McGill Debating Union presents John Dean on "Unfinished Testimony" at 7:30 p.m. in Leacock 132. Anyone who has reserved a ticket *must* purchase it TODAY BEFORE 12:00 noon at Sadies. All other tickets are *sold out* and there will be *no* tickets available at the door.

**Constitutional panel:**
Gordon Henderson, Daniel Latouche, Sen. Henry Hicks and David Levine discuss the "Constitutional Implications of the Referendum" 3:00 p.m. today Leacock room 219.

**Community McGill:**
We need male volunteers to work in a program for adolescent boys at a downtown psychiatric hospital. See us in Union room 406 between noon and 2:00 p.m. or call us at 392-8937.

**Science Writers:**
The much awaited meeting will be held on the Daily premises at 5:00 p.m. Bring friends and relative to Union B03.

**Players' Theatre:**
Auditions for Harold Pinter's "The Homecoming" today 4:00 to 6:00 and 7:00 to 9:00. Friday 2:00 to 5:00 and Saturday 11:00 to 5:00. Everyone is welcome.

**Developing-Area Studies:**
Louise Paré, of the Universidad Nacional Autonoma de Mexico, will speak on "L'Evolution de la force de travail familiale dans la campagne mexicaine" today at 1:00 p.m. in Room C103E, Macdonald-Harrington Building.

**Tuesday Night Café Theatre:**
First general meeting of 1980 tonight at 5:00 p.m. in Morrice Hall room 106. All those interested in any and all aspects of theatre production are welcome. To be discussed: finances, scheduling, auditions, social occasions and more.

**Important Notice:**
Meeting of the Arts & Science Board of Academic Clubs — *today* in Union room 310 at 7:00 p.m. All A.S.U.S. sponsored clubs and departmental associations are urged to send representatives.

**Gay McGill:**
Our first meeting of the '80s will be held tonight at 7:30 in Union room 425. Everyone is welcome so please come.

**Psi Upsilon Fraternity:**
Everybody is welcome at our "Hangover Pub Nite" tonight at 9:00 p.m. and for the coming Thursdays in the '80s. Good music, good people, at 510 Pine Ave.

**Department of Anthropology:**
Presents James McCormick (PhD candidate in Anthropology) speaking on: Criteria in Faunal Analysis (with slides) today at 4:00 p.m. in Leacock room 720.

**Undergraduate Library Workshops:**
The Reserve and Circulation Systems. From 1:00 to 2:00 p.m., beginning at the Undergraduate Library's Information Desk. Call 392-4288 to sign up.

**McGill Contemporary Dance Workshop:**
General meeting today at 8:30 p.m. in the conference room (2nd floor) of the Currie gym. All members who cannot attend should call Pearl at 489-4017 or Corinne at 849-7802.

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Théâtre Maisonneuve
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Dr. William Nicholson
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TIME : 8:30 P.M.
DATE : Thursday, January 17, 1980
PLACE : room H-110
Hall Building,
1455 de Maisonneuve blvd. West

Information: 879-4160



The McGill Referendum Committee
and the Political Science Student Association
Proudly present:

***Panel on the "Constitutional Implications of the Referendum"***

Consisting of:
**Gordon F. Henderson,** Q.C., LLB, Pres. of the Canadian Bar Association, Member of Queen's Council
**Daniel Latouche,** McGill French Canadian Studies Professor; Advisor to Premier René Lévesque
**Senator Henry Wicks,** President of Dalhousie University; Former Premier of Nova Scotia
**David Levine,** Advisor to Quebec Minister of State for Economic Development
—TODAY, January 17, 3:00 p.m. Leacock 219

***"Sovereignty Association or Renewed Federalism?"***
Debate between:
**Henry Milner,** Chairman of the Committee of Anglophones for Sovereignty-Association; Vanier College Political Science Teacher
**Reed Scowan,** Liberal Member of National Assembly
—Friday, January 18, 3:00 p.m. Leacock 219

**Free Admission for All Events.**

# The Maple's In

by Dermot Kelly

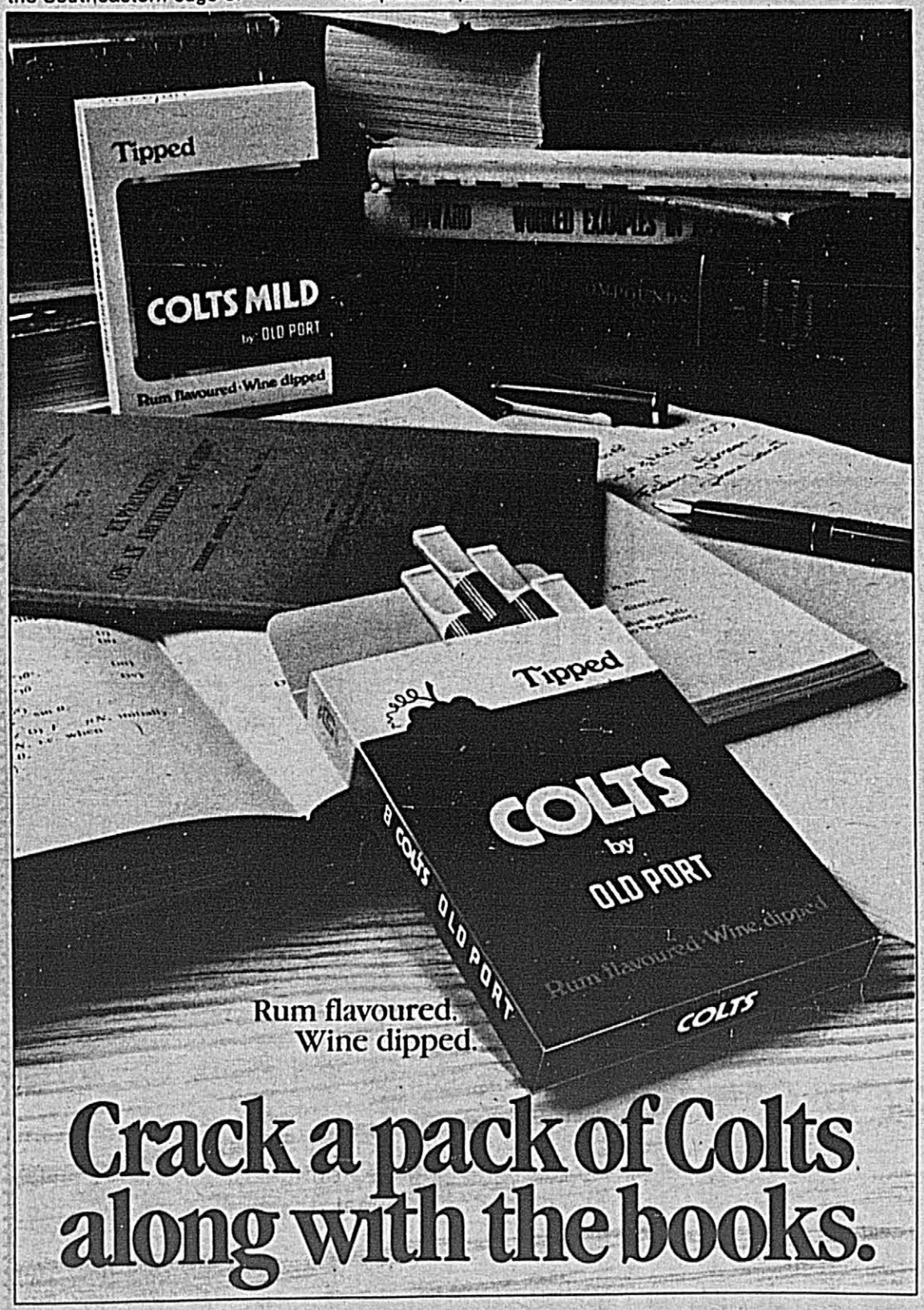
The Maples Inn, or the Mape's as the locals call it, is a rarity of sorts in this Continental city of ours: a real smokey rock and roll watering hold in the grand old American tradition. A stucco structure with a wooden gallery, it resembles any rambling rustic retreat you might stumble upon anywhere in the great north country from Moosejaw to Chibougamou. The Mape's stands at the corner of Lakeview and the Lakeshore Road in idyllic Pointe Claire. Before the two-car garages sprang up around it, the Mape's was a country club at the Southeastern edge of Priest's Farm, a dairy farm.

That was twenty five years ago, before rock and roll. More recently, in the late sixties, the Mape's gained a mythic reputation as a target for the cops. A haven for bikers back in the days of MyLai when we were all busy with our G.I. Joes, the Mape's was the scene of constant drug busts and other such misdemeanors. Nowadays the club's chief attractions are its riverfront setting and the rock groups that appear there nightly. The beer is cheap, the music is loud and the dance floor inevitably fills up by the time the band winds up the second set.

The place is packed every night. It could be argued that the Mape's is a success because it maintains a constant level of mediocrity while other establishments which seek to transcend the drawbacks of the bar circuit are doomed to financial failure just for trying to offer the most contemporary acts in rock entertainment. This is true enough, but it misses the point. On a good night at the Mape's, a rock fan really couldn't ask for more. If it's Friday or Saturday, it'll cost you a couple of bucks at the door to dance to the meanest rock and roll bands in the land, say **The Stephen Barry Band** or **The Pinups.** The atmosphere is not a money-grubbing one and the bouncers are less predatory than most, so the joint jumps.

*The Lakeshore... home of "The Mape's"*

The Mape's boasts the best jukebox in town. It's a record machine with a sense of history. All you ever hear is "Purple Haze", "Light My Fire" and other such droning buzzes from the aforementioned war-torn days. If you would rather think about times before or after detente, there are singles by Elvis Presley and the Ramones also. On a winter's evening, a fire roars in the hearth adjacent to the stage. There is always good conversation in the line-ups for the urinals, a social virtue not to be sneezed at. Even now, if you gaze long enough out the frosty windows at the starlit lake, you'll be sure to spot a cherry top hovering in the parking lot like a ghostly galleon from the neon age. After midnight when you step out into the night with your jeans reeking of beer and cigarettes, the ancient gallery of the Mape's has a way of sagging the way saloon porches do in the Wild West and that, alas, is what it's all about.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**Applications and additional information available through campus Placement Office.**

**Orientation session and individual interviews to be held on Monday, February 11, 1980. Check Placement Office for time and location.**
**Application deadline: February 1st at our Toronto office.**

# THE TIME HAS COME

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***Participate in the Week of Prayer for Christian Unity***
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**Friday, Jan. 18, 7 - 10 p.m., and Sat. Jan. 19, 9:30 a.m. - 5 p.m.**

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the death and resurrection of Christ
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* * * * * * *

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Guest preachers at the Eucharist:

| | | |
|---|---|---|
| Sat. Jan. 19, | 5 p.m. | Rev. Ruth Syme, Presbyterian |
| Sun. Jan. 20 | 11 a.m. | Rev. Joseph McLelland, Presbyterian |
| Sun. Jan. 20 | 8 p.m. | Rev. John Tkachuk, Russian Orthodox |
| Mon. Jan. 21 | 5:15 p.m. | Rev. Helmut Saabas, Lutheran |
| Tues. Jan. 22 | 5:15 p.m. | Rev. Roger Balk, Anglican |
| Wed. Jan. 23 | 5:15 p.m. | Rev. George Johnston, United |
| Thurs. Jan. 24 | 5:15 p.m. | Rev. Matti Terho, Lutheran |
| Fri. Jan. 25 | 5:15 p.m. | Rev. Ihor Kutash, Ukrainian Orthodox |

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Mon. & Wed. classes: 1:30-3:00
Tues. & Thurs. classes: 4-5:30

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# JOHN DEAN III

**FORMER GENERAL COUNSEL TO PRESIDENT RICHARD M. NIXON AND AUTHOR OF BLIND AMBITION**

'UNFIN[illegible] TES[illegible]ONY'
period will follow

**7:30 pm**
**Thursday, January 17th, 1980**
**Leacock 132 McGill University**
**Admission $2.00**

**All reserved tickets must be picked up by 12:00, noon, at SADIE'S**

More information available at **McGill Debating Union, 392-8909**